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tiful soul by means of the most beautiful body. She is a World-spirit, a divinity that shapes our ends.

“Celestial Queen!
Expel base passions from the wandering soul,
And once more raise her to true beauty's light,
Averting far the irritation dire,
And rage insane, of earth-begotten love.”

ANTONY AND CLEOPATRA.

BY D. J. SNIDER.

Rome had conquered the world. The stern spirit of the Republic could suffer no limitations; it was impelled by an irresistible impulse to reduce to its sway all the nations of the globe. Whatever was not Roman had no right to be; existence could only be purchased by submission to the Roman principle and by adoption of Roman institutions. The national spirit which gradually arose in the small hamlet along the banks of the Tiber was simply illimitable; hence it sought to sweep away the boundaries of nations, and could only be satisfied by the absorption of all other peoples. Assimilation was its strongest and most abiding principle, the world must become Roman. It is this colossal strength and intensity of nationality which gives to Rome her eternal charm and inspiration. But just here, too, we must look for the one-sidedness and imperfection of her deeds and character. Though the Romans, of all peoples that have ever existed, were the most intensely national, their whole career is, on the other hand, but one continued assault upon nationality; in the conquest of other countries they were logically destroying their own principle.

Hence when the world was subdued, republican Rome was no more; when she had obliterated the bounds of nationality, she had obliterated herself. The process is manifest; the conquered peoples which were incorporated into her life changed her character; the world absorbed Rome quite as much as Rome absorbed the world. Not captive Greece alone captured her conqueror, as

a Roman poet sings, but all other conquered States assisted. Hence she was changed, was no longer Rome, could not extend her conquests, her republican vitality was gone. Thus we pass to the Empire, whose chief destiny will be not to conquer but to hold together, not to bring about an external addition of territory, but an internal organization of the manifold nations, and their consolidation through laws and institutions.

Now it is just this transition from republican to imperial Rome which Shakspeare has made the subject of his two greatest historical dramas. The theme is not merely national but world-historical, in it the whole world participates, for it was then under the sway of Rome, except an outlying circle of unhistorical peoples. On the plains of Pharsalia the old system of things was permanently overthrown, the Empire was essentially established in the complete supremacy of one man. This first phase of the conflict which ends in the triumph of Julius Cæsar is not given by the poet, though it would almost seem as if he had entertained some such design. The struggle with Pompey is always hovering in the historical foreground, and the party of Pompey is one of the colliding elements in both these later Roman plays. The character of Julius Cæsar, which is so inadequately portrayed in the drama of that name, would thus be exhibited in its full development and amid the greatest exploits of the hero. Other slight indications might be pointed out which lead to the same inference; still it would be rashness to assert positively that Shakspeare ever intended to complete the missing link. As it is, the Roman Trilogy is a matter of conjecture, and we should gladly accept the two dramas which have come down to us upon this subject.

The play which goes by the name of *Julius Cæsar* presupposes the hero as having attained the summit of his power and glory; he is really the sole supreme authority in the State, though a formal recognition to this effect has not yet been embodied in the laws and institutions of the country. The crown is offered to him, but he hesitates. Now the embers of the old republican spirit of Rome begin to glow anew, the supporters of Cæsar's old antagonist are not idle. The result is, a conflict between imperialism and republicanism, between the new and the old. Brutus, and pre-eminently Cassius, stand as the representatives of the ancient Roman constitution; they succeed in assassinating the autocrat, and seem for a moment almost to have won. But

they in their turn fall before the reaction, the principle of Cæsar even without his personal guidance and prestige is far stronger than the old Roman principle. The Triumvirs, his friends and supporters, avenge his death, republican Rome is defeated by her own citizens, the Cæsarean movement is restored, and will now pass on to its complete realization.

Such in general is the collision in Shakspeare's *Julius Cæsar*. It is clear that the play does not give the full solution of this great world-historical problem; the Triumvirate was but a brief phase of the transition to imperialism. The three must be reduced to one, such is the tendency of the world; it is logically impossible that this neutral order of things should endure. Hence another drama becomes necessary in order to portray the completion of the movement. That drama is *Antony and Cleopatra*, whose theme is therefore the reduction of the Triumvirate to the Empire. The principle of Rome was stated to be assimilation of nations, hence it cannot suffer itself to be divided into three or even two nations. The intimate connection not only of thought but also of treatment between *Julius Cæsar* and *Antony and Cleopatra* has often been observed; incidents, motives, characters are often merely touched upon in the former play, in order to prepare for their full development in the latter play.

The material is very large and almost unwieldy, and it will aid us in obtaining a complete survey of the whole subject, if the various collisions both of State and Family are pointed out separately. These constitute the basis of all dramatic action, and are always the pivotal points of interest and development. In the play of *Antony and Cleopatra* they are in general the following: First, is the collision between Rome and the still unconquered portion of the world. It is still the glimmer of that spirit of conquest which shone with such intensity throughout the life of the old republic. But now it has become feeble and unimportant, though by no means extinct; the poet has given to it only one short scene besides several allusions scattered through the drama. Indeed, the Roman generals dare not conquer too much, on account of the envy of their superiors, the zeal of the soldiers is quenched in the fear of degradation. Thus Ventidius is afraid of winning too great military glory by his defeat of the Parthians. The second collision is within the Roman Empire, between the Triumvirate and the younger Pompey. Here we behold another renewal of the struggle which was temporarily

ended on the plains of Pharsalia, which was rekindled by Brutus and Cassius to be again extinguished on the plains of Philippi—it is the struggle between republicanism and imperialism. But the old Roman consciousness has passed away forever, again the star of the republic sinks beneath the horizon, and will rise no more. The second Pompey is destroyed by the second Cæsar, the representative and heir of the Empire. The third collision is with the Triumvirate, and is the essential one of the play. Lepidus, the peace-maker, where no peace is possible, is speedily eliminated; then the struggle between Antony and Octavius breaks forth in its full intensity. The former seems satisfied with the threefold division of the world, and above all desires to be let alone in his Oriental enjoyment. But Octavius has the thought of unity as his deepest principle and as his strongest ambition; he thus is the representative of the world-historical spirit and conquers, must conquer. Such are the three political collisions of this drama, each one of which becomes more intense as it becomes more narrow: the external collision of Rome against the rest of the world, the internal conflict of the old Roman principle against the Triumvirate, finally the disruption of the Triumvirate and the triumph of the imperial principle.

Amid these purely political elements are mingled the domestic collision of Antony, his violations of the ties of the family. He has abandoned his first Roman wife for the unethical relation to Cleopatra; after a time however he leaves the latter and returns to the Roman Family with new resolutions; but his second Roman wife he also deserts and returns to Cleopatra. Thus he abandons both the Roman State and the Roman Family for an Oriental country and an Oriental mistress; it is clear that he can make no claim to being the champion of the destiny of his country which he has thus forsaken. Rome has already subordinated the Oriental world, but Antony goes back to it, hence his fate is clearly written in its fate.

This enumeration gives the principal factors of the play, though by no means in their true dramatic order. But the material of the work is so multifarious and complicated that the mind must have some guide to which it can turn when it gets lost in the labyrinth of detail. The universal complaint is that *Antony and Cleopatra* is wanting in dramatic simplicity, and the complaint is certainly well-founded. To the less careful reader or spectator its movement seems confused, at times chaotic, and

there is hardly a doubt but that the poet has undertaken to compass too much in the limits of one drama. Still it has his language, his thought and his characterization in their highest potency. We shall now pass to consider the organization of the play as a whole, and attempt to unfold its various parts, stating their meaning and relation.

There are manifestly two grand movements, though other divisions are possible, according to the stand-point of the critic. The first division exhibits the various conflicting elements of the Roman world, and ends in their apparent reconciliation. It has three distinct threads or groups of characters, each of which has a locality of its own. The central figures of these groups are respectively Antony and Cleopatra, Octavius, Pompey. The second movement shows the disruption of the truce and the struggle of the hostile principles and individuals, till their final and complete subordination to one man, Octavius. Here there are essentially two threads, that of Antony and Cleopatra on the one hand and that of Octavius on the other; the minor groups are more or less intimately connected with these leading personages. The elaboration of this scheme will show all the elements of the work in their proper order and signification.

The first thread of the first movement may be called the Egyptian thread, and is the fullest in its portraiture as well as the most interesting. The first speaker is an old Roman soldier who strikes at once the key-note of the drama. He complains in bitter scorn that the illustrious warrior, the "triple pillar of the world" has sacrificed his grand historical destiny to sensuality. But here come the pair, what is their conversation? They are talking of love, whose power Antony expresses in the strongest language, it is illimitable, subdues all, it demands "a new heaven and a new earth." Note must be taken that this is not the ethical affection of the Family, but sensual love. Here is indicated the strongest principle of Antony's nature; he will often fluctuate between his contradictory impulses, but in the end will always return to the "Egyptian dish." Just now he is feeling some satiety and shame, which he seeks to disguise carefully from Cleopatra.

She however, with a true instinct of the situation, suspects him, and we shall now behold the successive waves of jealousy, anger, affection, despair, which heave and surge through her nature. The fundamental trait of Cleopatra is passion, passion in

all its forms and in its fullest intensity. As love, as hate, as irascibility, as jealousy, it has the same colossal manifestation. There is absolutely no ethical subordination in the woman. She recognizes no duty, submits to no institution. She seems to have admiration for the heroic element of Antony's character, and with the true instinct of her sex she adores his courage; but her love for him springs mainly from his boundless capacity for revelry and sensual indulgence, in which she participates along with him. Corresponding quite to the degree and intensity of her passion, the poet has portrayed her power of fascination, indeed the one arises from the other. It is curious to note how the greatest personages of Roman history have in turn submitted to her spell: Pompey the Great, Julius Cæsar, and now Antony. The contrast is apparent; it would seem as if the adamantine Roman character must always sink before this gorgeous Oriental enchantress. But she is destined to meet with her master; the cool and wary Octavius sees her, she tries her sorcery upon him without success, and then—dies. It is her destiny that if her charm be once withstood, she, like the Sirens of old, will destroy herself. Her attractiveness therefore does not consist in youth, in grace, in figure, in personal beauty; it lies in the sensual intensity of her whole being, which appears to set on fire all who dare look upon her. Such is the central principle of her character.

At first she torments Antony with her suspicions, because she sees the conflicting principles in his bosom. Her sarcasms are directed against the "married woman," Fulvia, wife of Antony, and also against Octavius, who, a "scarce bearded" youth, undertakes to dictate to the old warrior. Her purpose is manifest; she wishes to sever Antony from all Roman connections. Hence she tries to engender a conflict which may lead to a separation of the Orient from the Roman Empire; at least she is seeking to detain Antony by every means in the East. But also she sneers at his domestic relation, and above all desires to detach him from the Roman Family. The purpose which runs through all her conversation is, to break off the two main ethical relations which still have some power over him, namely, those of family and country.

But Antony is resolved to go, the death of Fulvia causes him even to long for a Roman wife, and the political occurrences demand his immediate presence in Rome. Now comes the separation; it is what might be expected; to follow her through the

careenings of her passions is unnecessary; as the cynical Enobarbus intimated, she dies instantly, dies twenty times and more. But Antony holds fast to his purpose with a Roman firmness, amid all her extravagant ado; which for a time leads us to hope well for his future. Again we behold her during the absence of her lover; imagination excited and intensified by the deepest trait of her nature, by her passion, now controls her; his image is always present to her mind, it surpasses all the memories of the other Roman heroes who yielded in times past to her enchanting wiles. Next we behold her under the influence of bad news, word has come that Antony is married, again has allied himself to the Roman Family. Her passion now reaches its climax in the form of anger, she becomes simply irrational in her rage, she beats the innocent messenger, and even prepares to kill him. Her seeming justification is that she is subject to moral self-control no more than the elements:

“Some innocents ’scape not the thunderbolt!”

But she bethinks herself; she knows the power of her sensuous attractions, she too knows their deep hold upon Antony. What then are the years, the beauty, the disposition of Antony’s new wife; “let him (the messenger) not leave out the color of her hair?” By patient questioning she discovers that the personal graces of Octavia must be far inferior to her own, and above all, is wholly wanting in fervid intensity of passion:

“She shows a body rather than life,
A statue than a breather.”

Cleopatra is so well satisfied, indeed delighted with the result of the examination, that she now rewards the messenger with gold. She has the most unerring instinct which tells her the deepest principle of Antony’s nature; she knows that Antony must in course of time turn away from the cold and unattractive Octavia, and go back to the enjoyment of sensual love which he can find in the highest manifestation only in her. This inference is not and can not be falsified by the event. Antony returns because he must obey that which is strongest within him. Such is Cleopatra, the embodiment of all that which is most fascinating to the senses of man, and at the same time the victim of her own powers of fascination. For she is tortured with her own passion

even more than she tortures, her gift so painful and fatal to others is equally painful and fatal to herself. Her world is a carnival of enjoyment, no ray of duty or of ethical devotion enters there, physical agony is the sole retribution which comes home to sensual indulgence.

We can now go back and take up the second thread of the first movement. The two colleagues of Antony are at Rome, the true centre of the nations at that time; their conversation turns upon the man who has sacrificed his Roman destiny to Oriental indulgence. We catch a glimpse of the Triumvirate, with the relation and character of its three members. Octavius is the man of cold understanding, who has grasped his ultimate end with clearness, and who pursues it in politic disguise but with inflexible determination. Already we can see his grand purpose looming up in the future; we also see that he plainly comprehends the conflict which he must pass through in order to attain his object. His great obstacle is Antony, who surpasses him in every quality except the greatest, namely, the mind to grasp and the will to accomplish the world-historical destiny of Rome. This is for Octavius the highest end, to it everything else is subordinate. For this reason his character has often excited moral aversion. He sacrifices his colleague, his sister whom he seems really to have loved is thrust by him into a short and unhappy marriage to further his policy, he disregards the most sacred promises, in fine all the emotions of man and all the scruples of conscience he subordinates to his grand purpose, the union of the nations in one empire. He himself says in one place that he is seeking universal peace, the harmony of the whole world in a single government. He is one of those world-historical characters whose fate it is to be always condemned for trampling upon moral considerations when they collided not merely with his own subjective purpose but with the absolute movement of humanity which he represented. Now Antony in this fundamental trait is the contrast to Octavius. He is one of the triumvirs, he is a great soldier with heroic elements of character, he was the victor at Philippi, he was the friend and supporter of Julius Cæsar. His opportunity is really greater than that of Octavius. But he has not the clear ultimate end, he is not at one with himself, his deepest controlling principle is enjoyment, gratification of the senses, though he is capable of enduring the most terrible hardships of war. Hence he falls into the lap of Orientalism, yet

struggles to return to his Roman life and destiny, but finally relapses completely and thus loses the great opportunity. Between these two men, Antony and Octavius, the struggle must arise; the question is, which one will unify the Triumvirate? From the very beginning the poet has elaborated the dramatic motives so forcibly that the result is plainly foreseen.

But there remains the third triumvir, Lepidus. He is the peace-maker though peace is impossible; he tries to compromise two contradictory principles which are on the point of embracing in a death-struggle. Conciliation is possible between individuals but not between principles. If one principle be truer, that is, more universal than another, the former must subordinate the latter, for otherwise it is not more universal. The higher truth must realize itself, must make its superiority valid in the world; this means always the subsumption of what is lower. Lepidus therefore has no perception of what is going on around him, he placed himself between the two jaws of the world, and is speedily ground to death. His basis is the peaceful continuance of the present condition of affairs, of the Triumvirate, which is in reality a fleeting phase of the great transition to imperialism. A man with good intentions but with a weak head amid a revolution, what is in store for him but annihilation?

The first utterance of Octavius is a complaint against Antony, he is disgracing his office and his country by his conduct in Egypt, he has insulted his colleagues, but above all he has permitted through his inactivity the enemies of the Triumvirate again to muster their forces and threaten Italy. In other words he is faithless to his high calling and to the destiny of Rome, which is the most serious thought of Octavius. Here is seen plainly the difference of their characters and their ends. But Antony has shaken off the Egyptian enchantress, has come to Rome; the two rivals are brought face to face in order to settle their quarrel. Antony answers the complaints of Octavius with such success that they are seen to be mere pretexts for the most part; still the old veteran asks pardon of his youthful confederate, and thus tacitly points out the superior to whom he acknowledges responsibility and submission; in this act the destinies of the two men are truthfully foreshadowed. But Octavius is not yet ready to strike the final blow, he must first unify all the rest of the Roman world against his antagonist. He therefore consents to conciliation; and to tie the hands of Antony for a time,

his sister he gives in marriage to the latter, as suggested by his wily counsellor, Agrippa. The tether works well, it holds Antony till both Lepidus and Pompey are absorbed by Octavius. But now they are reconciled, and hasten to unite their powers against the common foe of the Triumvirate.

Such are the transactions of Antony at Rome, their nature and consequences are now foreshadowed in two very different ways through two very different characters—through Enobarbus and the Soothsayer. Enobarbus is a most wonderful delineation; he is the mirror which reflects the results of the deeds which are enacted by the high personages of the drama; in particular he adumbrates the conduct of Antony, his friend and companion. His chief trait is therefore intellectual sagacity, he foresees with the clearest vision and foretells with the most logical precision. But he possesses at the same time the reverse side of human nature in colossal magnitude; glutton, debauchee, sensualist, he seems immersed in the very dregs of Egyptian license, and when he is absent, his memory is filled with Egyptian orgies. The two extremes meet in him, the keenest intelligence and the grossest sensuality; the mediating principle between them, namely, moral subordination, seems not to exist. He is the peculiar product of an age of corruption in which even mental cultivation aids in blasting the character. He appears to have anticipated the main consequences from the beginning; he tried to keep Antony in Egypt, then he sought to prevent the reconciliation with Octavius; he also intimates that the marriage will in the end intensify the enmity which it was intended to forestall. For he knows that Antony will return to the Egyptian queen; his highly-colored account of her appearance when “she pursed up his heart upon the river Cydnus” indicates the power of her fascination over the senses, and the deep hold which she must consequently retain upon Antony. Enobarbus manifestly thinks that his master ought to go back at once to Egypt, though his appetite seems to favor such a decision quite as strongly as his judgment.

Such is the intellectual reflection of Antony's conduct and destiny; now follows a second reflection of the same through a wholly different medium, namely, through the prophetic emotion. Its bearer is the Soothsayer. This man, too, urges very strongly the return to Egypt; the reason whereof he says he has not in his tongue but in his feeling, in his instinctive perception of the future. Antony is warned that

the daemon, "thy spirit that keeps thee," cannot resist the might of Cæsar, becomes afraid in the presence of the latter. Antony feels the truth of the declaration, resolves to go back to Egypt, and gives the true ground, "in the East my pleasure lies." The Soothsayer thus utters in his peculiar form that which has already been told; the principle of Antony is subordinate to the principle of Octavius, the higher end must vindicate its superior power. This is not only known but is now felt; the poet has indicated the same result both through intelligence and through feeling. The Triumvirate is however reconciled within itself, and must turn its attention to its external foe.

This is Pompey, who is the central figure of the third thread of the first movement, which thread may now be taken up and traced. Pompey from the first exhibits no great strength of purpose, no firm reliance on his principle. He stands as the representation of the old republican constitution of Rome, in opposition to the tendency to imperialism; he cites as examples of admiration those "courtiers of beauteous freedom," pale Cassius and honest Brutus, who drenched the capitol,

"That they would
Have one man but a man. And that is it
Hath made me rig my navy,"—etc.

He also has a personal ground, to avenge the fate of his father. But he is clearly not the man to be at the head of a great political movement. He has moreover a scrupulosity which makes him sacrifice his cause to a moral punctilio. Such a man ought never to begin a rebellion whose success is not his highest principle. His main hope is that Antony will remain in the East; but when the latter returns and is reconciled with Octavius, Pompey becomes frightened at their hostile preparation and compromises for a certain territory. That is, he really joins the Triumvirate in the division of the world, and thus utterly abandons the principle which he represented. Logically he is now absorbed in the new idea by his own action, he disappears as a factor of the drama.

His position is wholly due to the fact that he was the son of the great Pompey; birth, the most external of grounds, makes him leader. But by the side of him is seen the genuine old Roman republican, to whom the cause means everything, though he is

called a pirate by his enemies. This is Menas, who sees and condemns the folly of the new treaty, who reflects the weakness of Pompey as Enobarbus reflects the weakness of Antony. Now comes the supreme moment of Pompey's career. All three of the triumvirs are on board of his galley, holding high festival in honor of the peace; the rulers of the world, the enemies of his principle are as it were bagged and placed at his disposition. Menas urges upon him immediate action with the greatest vehemence; but no, his "honor" will not let him, the nature of which honor is seen in his declaration that he cannot advise the doing of the deed, but he would applaud it if it were done. Menas now deserts, for he to whom the good old cause is the highest principle of existence, cannot endure to see the destiny of Rome and of the world sacrificed to a moral scruple. However great may be our admiration of Pompey's motive, it destroys his world-historical character; both he and Antony are therefore alike in surrendering their grand opportunity, though the one yields it to sensual love and the other to conscience. Pompey hence keeps his agreement, but Octavius who subordinates both emotion and morality to his great political purpose, breaks that same agreement when his plan is ripe, and slays his confederate in return for the latter's fidelity and conscientiousness. The character of Brutus in *Julius Cæsar* is in this respect repeated in him.

Now if the moral test be the sole and absolute test of the deed under all circumstances, it is manifest that Pompey is the hero of this play as Brutus is by the same criterion the hero of *Julius Cæsar*. But if there be a national, indeed a world-historical duty as well as a moral duty, and if these duties come into irreconcilable conflict in which one side must be subordinated to the other, the question can by no means be so easily dismissed. The solution of Shakspeare is plain, and it is the same as that of history. The national or the world-historical principle always subsumes the moral, because it is the truer, the more universal. This very drama is condemned by certain critics because it is said to have no noble, that is, moral characters, and because it represents the political principle as triumphant. The complaint is frivolous, the poet has written from the complete reality and not from a one-sided abstraction, which however valid in its sphere has limitations which it ought not to transcend. The ultimate criterion of these critics is the moral one, which is certainly not that of the poet.

Indeed there is just this struggle between the moral and political elements going on at all times in all countries. The purely moral man is in a condition of chronic disgust at public life and public men, he generally judges by altogether too narrow a standard, and is hence unjust. But the public man is also too apt to sacrifice moral considerations to some supposed expediency when in reality there is no conflict of duties. The relations of the individual in society must ordinarily be controlled by morality; this is just its function. But in revolutions, in periods of political disintegration, the collision between principles arises in its fullest intensity. One side must be chosen, still the choice is a violation which calls forth a retribution. In our own recent struggle we all thought it our duty to sacrifice every moral tie to the imperilled nationality, if the two conflicted. In that prolonged and intense effort, the moral consciousness of private and public life disappeared, for it was immolated; though the nation was saved, the Nemesis of violated morality still scourges us; this is the real price, the spiritual price, and not the blood or the treasure spent, which we paid, are now paying, and shall continue to pay for our national existence.

In the final scene of this thread, when the banquet is portrayed, we behold the fate of all the leading characters foreshadowed in the most subtle manner. Here are collected the representatives of the main conflicting principles of the drama, Antony, Pompey, Lepidus, Octavius, with their chief subordinates. They indulge in a drunken carousal, symbolical of the mad confusion of the period. Who will keep his head clear and retain his senses amid the wild revel? Lepidus first yields to the wine, and is carried out; the others sink into an Egyptian debauch; but the cool-headed Octavius never for a moment loses his self-control, and when he finds himself touched with the wine, he hastens away from the company. No sensual pleasure can conquer his understanding, he will remain master.

Such is the first general movement of the playing, ending in the reconciliation of all the colliding characters. The Triumvirate is restored to internal harmony, Pompey is admitted to a share of its authority, Antony is restored to the Roman Family and State. Even external conquest breathes for a moment. Nothing is settled however, principles have been compromised, but they are as antagonistic as before. Suddenly comes the disruption. The poet does not portray it in full, he merely indicates

the result. Cæsar and Lepidus united to destroy Pompey, then Cæsar turned upon Lepidus; which important events are all announced in one short scene. Antony leaves Octavia, next we find him with Cleopatra. Such is this rapid separation which introduces the second general movement of the drama. There are now essentially but two threads, namely, the two antagonists with their respective adherents. Of this last movement there are three distinct phases, the first defeat of Antony, his second defeat and death, the death of Cleopatra.

Antony, when he fully comprehends the inexorable purpose of Octavius to subordinate him also, takes his departure from Octavia. She is the true Roman wife, who is by no means devoid of deep emotion, but it is the quiet, pure emotion of the Family; her feeling is confined to the bounds of an ethical relation, and herein she is the direct contrast to Cleopatra, whose passion is hampered by no limitations. She tried to perform her duty to both husband and brother; but that husband had as his deepest impulse sensual instead of conjugal love, and that brother had as his strongest principle political supremacy instead of fraternal affection, even if he possessed the latter also. Octavia with the most beautiful devotion tried to conciliate the conflicting individuals, but was sacrificed by both. Thus the Family sank before the thirst of passion and before the thirst for power.

The poet having elaborated the motives of all that is to follow, passes at once to the scene of the struggle which is to decide the fate of the two colliding personages. The infatuation of Antony is brought out in the strongest colors, he fights a naval battle against the advice of all his soldiers from the commanding officer down to the common private in the ranks. The ground of his conduct is the control exercised over him by Cleopatra. Then during the crisis of the fight she flies, Antony follows: the result is utter defeat by sea, universal desertion by land. His oriental connection has thus brought to ruin his world-historical opportunity, he has sacrificed everything Roman, even his Roman courage. The internal struggle now begins, he feels the deep degradation of his behavior, the memories of his Roman life again awake in him, he seems ready to reproach the cause of his fatuity; but the weeping enchantress by her presence subdues him more completely than Octavius had done in the battle just fought, and again his deepest trait asserts itself:

“Fall not a tear, I say; one of them rates
All that is won and lost: give me a kiss;
Even this repays me.”

But even a stronger evidence of his love is given. He suddenly comes upon Thyreus, the messenger of Cæsar, toying with the hand of Cleopatra; there ensues a fit of jealousy so violent that he totally forgets his generous nature and orders the man to be whipped. The thought of her infidelity crazes him, he has loved her more than the whole world in the literal sense of the expression, since he has sacrificed the world for her sake. What if another shares with him the possession? The strongest element of his nature revolts. But a declaration of Cleopatra lulls his wrath, again harmony prevails. Now however their union is threatened from without by the approach of the victorious Octavius, a conflict which must arouse all his dormant energy.

Octavius is true to his aim throughout these scenes, his cool calculation is never disturbed by a whiff of passion, his politic cunning is everywhere paramount. His enemy is surrounded by a net-work of espionage, while his own movements are artfully concealed. He acts with a celerity and secrecy which are incomprehensible to Antony; his insight into the real situation is never clouded for a moment, he orders the battle to be fought at sea with every advantage in his favor. His imperturbable understanding which grasps clearly the end in view and the means to reach the same, shines through all his actions. He will after the victory grant no terms to Antony, who must be entirely eliminated from the world in order to produce unity. But Cleopatra he attempts to detach by specious promises, he has no faith in her fidelity and but little trust in women under the most favorable circumstances. She seems to listen to his proposals, her conduct is at least ambiguous, two opposite impulses divide her purpose.

We pass on to the second phase of the second movement, embraced in the Fourth Act. Antony now has a new motive for action, his union with Cleopatra is in jeopardy. His heroic character returns in its fullest intensity, he fights not to save an empire, but to preserve his relation to the Egyptian queen. It will be noticed that the deepest principle of his nature is assailed; he might dally away the world, but he cannot surrender the *ti* to Cleopatra. Again we behold all the noble elements of his nature

in full play, his generosity, his warm-heartedness even to servants, his activity, his heroism. Nor is the other side of his character omitted, there must be a final debauch before departure for the battle-field. Still there is the dark reflection of the future, music in the air is heard by the common soldiers, who express their feelings in ominous words; their belief is that the god Hercules, tutular deity of Antony, is now leaving him; his cause is lost beyond hope.

A second battle is fought, a temporary advantage is gained on land, but the Egyptian fleet yields to the foe, traitorously as Antony supposes and as we also may suppose. The internal conflict now arises more fiercely than ever, she to whom he has sacrificed a world has betrayed him. What agony could be more intense? She appears before him, but neither her presence nor her language can assuage his revengeful anger this time, she has to leave him. But is his love entirely gone, that which was the strongest principle of his nature? She will put the matter to proof, the test being death—absolute separation. Accordingly word is sent to him that she is no more, that she died with his name on her lips. He answers the test in the fullest degree, separation from her means death, which he at once proceeds to inflict upon himself. Other motives too influence his resolution, as the sense of shame, the fear of dishonor, the loss of his opportunity; but the main impelling power which drove the last blow was the thought of being forever disjoined from Cleopatra. Thus his deepest principle asserts itself with an absolute supremacy; he had already sacrificed an empire, and a world-historical destiny for his love; it is easy and consistent now to give his life in addition. His career is made up of a series of external conflicts on account of his passion, and internal conflicts with his passion.

The third phase of the second movement is embraced in the last act. Cleopatra is now the central figure. The difference between her and Antony is seen in the fact that she is willing to survive him, but he was not willing to survive her; separation does not mean death in her case. There is however no doubt about her love for Antony, but there is as little doubt about her readiness to transfer it to another person. She has been making provision for the future, she has been laying plans to catch Octavius in her toils. He comes into her presence but he is not charmed, his cool head cannot be turned by sensuous enchantment. This seals her fate, she has met her master, she has found the man who is

able to resist her spell. The proof is manifest, she learns that Octavius intends to take her to Rome to grace his triumph. This secret is confided to her by Dolabella, who seems to be the last victim of her magical power. That power is now broken, nothing remains except to die. Still she shows signs of a better nature in this latter part, misfortune has ennobled her character :

“ My desolation begins to make a better life.”

The heroic qualities of Antony, now that he is gone and she can captivate no new hero, fill her imagination; she will go and join him in the world beyond. Her sensual life seems purified and exalted as she gives expression to her “immortal longings.” Her deepest trait is however conquest through sensual love; she will live as long as she can conquer; when her spell is once overcome she will die, dwelling in imagination upon the greatest victory of her principle and upon its most illustrious victim.

The fate of the immediate personal dependents of Antony and Cleopatra is connected with that of their master and mistress; the relation is so intimate that they die together, the devotion of the servants will not permit them to survive. But Enobarbus is the most interesting of all these subordinate personages; his character too undergoes a change in this second part. His sharp intellect has foreseen and tried to avert the consequences of Antony's folly, but without avail. Now begins his internal conflict. Should he follow interest and desert a fool, or preserve fidelity and cling to his fallen master? It does not surprise us that he goes over to Cæsar, that he was led by his sagacity and not by his moral feeling. He saw the rising star of Octavius, and followed, but bitter is his disappointment. The conqueror will not trust a traitor. Enobarbus finds out that he has “done ill,” his intelligence has failed utterly. But this is not all. The generous Antony sends his treasure after him with kindly greetings; now he calls himself not fool but villain, the moral elements, as honor, gratitude, fidelity, conscience, burst up in his soul with terrific force. This mediating principle, which was previously so inert, is now supreme, asserting itself over both pleasure and intellect. He repents of his conduct but is not reconciled; he slays himself, an irrational act, but one which shows that remorse was stronger than existence. So intense is his anguish, that he will not retain a life without moral devotion.

Octavius has passed his final and supreme conflict, which the poet seems to make the most difficult as well as the most glorious of all the conflicts in the drama. This victory is greater than the victory over Antony, who had already been subdued by Cleopatra; now the mighty conqueress is herself conquered. The man who can resist the fascination of the Orient is the true Roman, is the ruler capable of maintaining and perpetuating the Roman principle and the Roman empire. Alexander even was absorbed by the East, and his realm passed away like a cloud. Octavius can spend a tear of pity over his illustrious foes, but his emotions never clouded his judgment or hindered the clear, definite pursuit of his political end. When the play terminates, we feel that a great epoch with its external and internal throes, with its weak men and mighty heroes, has passed away. All the struggles are overcome not by temporary compromises but by the subordination of the lower to the higher principle; the world finds unity, peace, and law, in the empire. This epoch is therefore the true date of Imperialism.

THE IDEA OF MATTER AS THE GROUND OF ALL PHENOMENA OF THE UNIVERSE.

(An attempt to solve Tyndall's Problem).

BY K. TH. BAYRHOFFER.

[Translated from the author's manuscript by MRS. ELLA S. MORGAN].

Tyndall, in his well-known Belfast address, as well as in several passages in his "Fragments of Science," declares that in matter he discerns the promise and potency of life and spirit, but that the idea of matter, in order to justify this, must be more profound and comprehensive than it has hitherto been apprehended to be. He says that until now the idea of matter as the basis of nature, had been considered only from its external and mechanical sides. But then Tyndall confesses that he cannot give the truer idea be-